

The past week was by far the most suc cessful local theatre managers have experienced this year and at each of Washington's places of amusement, with one exception, the nightly assemblages were of such large proportions that the "standing room only" placard was brought into use. "Sherlock Holmes" packed the National, as did "The Old Homestead" at the Co lumbia. Manager Berger's success with

"The Great Ruby" at the Lafayette refuted the oft-heard argument that Washingtonians do not care for melodrama, and the stock company was greeted by immense audiences. There has been such an unusual demand for seats that Mr. Berger has determined to continue "The Great Ruby" as the attraction for the fore part of the present week. On Friday and Saturday nights the Lafayette organization will present "As You Like It," with Miss Bates as Rosalind. Chase's New Grand has received its full share of the patronage, and a very excellent vau-deville programme has attracted big busi-ness to the matinee and night perform-ances. A sensational feature of the bill ances. A sensational feature of the bill at the Bijou resulted in crowding that house, while Kernan's, with a burleaque company that was hardly up to the aver-age seen at this house, drew only fair

From the present outlook there is every reason to believe that this week will witness a continuation of the unusually good business, for remarkably large advance sales are reported at the Columbia, where Francis Wilson will present his opera, "The Monks of Maia-at the National, which will have Mary Mannering in a dramatization of Paul Leicester Ford's popular navel. "Janice Meredith." as the-attraction. The Lafayette stock company will assuredly participate in the generous patronage, while Chase's Grand will have a vaudo-ville show that should prove as worthy of success as the past week's offering. The Academy of Music will re-enter the Academy of Music will re-enter the nuusement field as a popular-price theatre, under new management, and with "A Rough Rider's Romance" as the bill. The Bijou will have a burlesque organization called "Fads and Follies," while Manager Kernan will put forward Weber's "Dainty Duchess," one of the best of the many traveling burlesque companies.

with a big comic opera success, entitled "The Monks of Malabar."

It is said that he has formed in his new comic opera a better medium for the display of his original and characteror than in anything he has attempted since his "Erminie" days, the character being thoroughly Wilsonian in and takes this popular comedian to where we are wont to like him back to where we are wont to like him and in a kind of part that made him famous. The book, by J. Cheever Good-wia-who has aided Mr. Wilson before-ia placed in Oriental territory, which is said to afford great scope for claborate scenery and costumes, and Mr. Wilson is said to have even gone further this year and makes the statement that it is the most gorgeous, richest, and most beautifully costumed of any opera he has ever presented. Ludwig Englander, who has sup-plied the music for two of Mr. Wilson's former successes, "Half a King" and "The Little Corporal," is responsible for the music, which is of the light and jingly

one this season, his especial partner being Madge Lessing, and she is said to have the success of her career in the Van Rensselaer Wheeler, Hallen Mostyn, Clara Palmer, Edith Bradford, Louise Lawton, and Edith Hutchins, not forgetting the exceptionally good chorus, go to make up an unusually strong cast. There will be a special matinee on Thanksgiving Day and a jolly good evening's entertainment is promised to the already assured large audiences that will be in attendance during Mr. Wilson's en-

Mr Wilcon's company is an entirely new

gagement, The National-"Janice Mcredith."

Every successful book nowadays is promptly transformed into a play, seeking a like and second success. Among the highly successful books of the year none has been more nearly a universal favorite than Paul Leicester Ford's revolutionary novel, "Janice Meredith," and incement that, in its dramatized form, it has been selected for Mary Mannering's initial starring tour will interest many. The supporting company is said to be a very strong one; no expense has been spared in the stage setting of the new piece, and its author, in col-laboration with the well-known dramatist, Edward E. Rose, has produced a very fine play, which will be presented at the National Theatre this week, with a special

on Thanksgiving Day In the first act it is learned that Charles Fownes, indentured servant to Squire Meredith, has presumed to drill the villagers and help in the acquisition of gunpowder. Robert Brouet, who plays ald to be at his best when opposed to Lord Clowes (A. S. Lipman). and Lieutenant Mowbray (George Backus) is supplied by Philemon Hennion (Burr McIntesh) and Squire Hennion (Martin J. Cody), together with the time-server, Joe (Aubrey Beattle), and the developmeat of the plot is well started in this act, which terminates with Janice assisting in Fownes' escape.

In the second act the war for freedo well apace, and Squire Mercdith alternately curses colonials and redcoats as, whichever appears at his gates, the errand is always the same-forage. Fownes, now Lieutenant Colonel Brereof Washington's staff, appears to-

ing escape from his enemies.

The third act is located at Trenton, Christmas, 1776, the "locale" being the headquarters of the drunken Hessian com-mander, Colonei Rahl (Carl Ahrendt), begood angel, Janice, he gets the paper and despatches it to Washington, but is captured himself, tried by a hasty courtmartial, and condemned to the disgraceful death of a spy. His sentence is about to be executed when the colonials suddenly appear, having crossed the Delaware, deappear, having crossed the Delaware, departs rescue Brereton and pite the elements, rescue Brercton and Janice, and capture the town. The last act takes place in Yorktown.

the day of Cornwallis' surrender. Ade-quate punishment is meted out to the villain Clowes, and Mowbray comes to the fore again and Janice and "Jack" join hands for good as the victorious Amer-

icans are marching into the fallen city.

This is briefly the story of the piece, and it remains but to add that the author and dramatist have been singularly suc-cessful in the hardest of all tasks—that f maintaining an "atmosphere" in the lay, as was so eminently the case with the book. In this respect there is but

have already won recognition and a high place in the estimation of all Washington theatregoers. Among the old favorites however, there will also be found a number of renowned polite vaudeville enter-tainers, who while they have not been seen here are already known by their reputations. During the past week the bill at Chase's proved one of the best and most popular Mr. Chase has yet brought to his Washington playhouse. From the make-up of the forthcoming offering it would seem that the exceptional charac-ter of the programme for the week just closed is to be maintained throughout the entire season. Manager Chase is now more vigorous than ever in his effort to more vigoreus than ever in his effort to make Washington's vaudeville entertainments the equal or superior to any to be found anywhere in this country.

The particularly gratifying feature of

the bill this week will be the reappearance of Filson and Errol, the comedy team, who will be seen in their sketch, "A Tip on the Derby." This is said to be the ing, galloping race of merriment—a smile at the start, a grin at the quarter, a laugh at the half, a roar in the stretch, and a cream at the finish. Charles R. Sweet the musical "tramp burglar," whose com-edy specialty has proved one of the big-gest hits in vaudeville, will renew old

Washington acquaintances and convulse all who have the slightest apprecia-tion of genuinely novel humor. Har-riette Weems, who has for a number of

riette Weems, who has for a number of years been a successful and versatile dramatic actress, will, with her company of players, present for the first time in various called "Fads and Follies," while Mannger Kernan will put forward Weber's "Dainty Duchess," one of the best of the many traveling burlesque companies.

The Columbia—Francis Wilson.

No comic opera seasen in Washington would be complete without the annual engagement of Francis Wilson. And there is no comedian who visits this city held in higher estimation than is Mr. Wilson, who comes to the Columbia this week with a big comic opera success, entitled

Tiette Weems, who has for a number of years almost for a number of years been a successful and versatile dramatic actress, will, with her company of players, present for the first time in various deville a new sketch cutitled "The Violin Maker of Cremona." Mies Weems has taken the absolute human side of life to portray upon the stage. His characters live and breathe as we know them. Hallow the famous London dramatic critic. Ibsance is a flavore been travslated by William Archer, the famous London dramatic critic. Ibsance is a flavore been travslated by William Archer, the famous London dramatic critic. Ibsance is a flavore been travslated by William Archer, the famous London dramatic critic. Ibsance is a flavore been travslated by William Archer, the famous London dramatic critic. Ibsance is a flavore been travslated by William Archer, the famous London dramatic critic. Ibsance is a flavore been travslated by William Archer, the famous London dramatic critic. Ibsance is a flavore been travslated by William Archer, the famous London dramatic critic. Ibsance is a flavore been travslated by William Archer, the famous London dramatic critic. Ibsance is a flavore been travslated by William Archer, the famous London dramatic critic. Ibsance is a flavore been travslated by William Archer, the famous London dramatic critic. Ibsance is a flavore been travslated by William Archer, the famous London dramatic crit and Fletcher will be seed in monologue, "Glimpses of Famous Actors," in which he imitates many of the best known players of the world. The Three Rixfords will introduce their acrobatic welty, said to be entirely different from anything of the kind ever attempted be-fore. Mr. and Mrs. Neil Litchfield, who need no introduction to Washington playoers, will present their latest sketrural life, "Down at Brook Farm." The bill will be completed by Master Lavender Richardson, the little comedian,

The Lafayette Square-Stock Company.

Three plays will be given by the Lafentire company and the third a special matinee under the auspices of Miss Blanche Bates. The principal offering of the week will be a series of supplesentary performances of the highly cessful melodrama. "The Great Ruby," which packed the Lafayette at every perrmance last week as the theatre has wer before been filled since it was opened five years ago.
"The Great Ruby" was an immense

success in every way, and established a new record in the way of local stock company productions. The rush for tents was so great that on two occasionsthe Wednesday matince and Thursday evening—the management had to practically discontinue selling even standing room tickets, while on Wednesday revroom tickets, while on Wednesday nev-eral hundred persons were turned away. Such an immense undertaking as "The Great Ruby" descried to meet with ruc-cess, but even this exceeded all expectations, and at the last moment the man-agement out of deference to the demand for seats, decided to continue "The Great Huby for part of this week. It will therefore be given on Monday, Tuesday, Wednesday and Thursday rights, and at the Wednesday and Thankegiving Day matinees.

On Friday afternoon, a special performance of Ibsen's great masterplece, "Hedda Gabler," will be given, with Miss Bates in the name part and Mr. Mr. John T. Sullivan, Miss Alma Kruger and Mr. John Daly Murphy in the princi pal supporting roles. It means a great deal to Miss Bates artistic advancement On the same evenng, she will be seen in another part in which she will be new to Washington-Rosalind, in "As You Like It." This re-vival of Shakespeare's charming nastoral comedy will be hailed with deilgh in all probability by Shakeapeare students and lovers of the better sort of stage en-ternaimment, while the announcement that Miss Bates will be seen in the principal role will naturally tend to arouse even greater interest. The play will also exhibit the company in a favorable light, Mr. Ormonde playing Orlando. All in all, the week promises to be interesting at

Academy of Music-"A Rough Rider's

Romance." The new management of the Academy of Music will open the theatre tomorrow night, and enter upon the new policy, by presenting for the first time in this city American war and called "A Rough manify in it, moments of inten matter intensity and a heart intersindicate, the play has to deal with that

by Mowbray's men, but for the second has an abundance of mirthful comedy to time Janice cleverly aids him in a dash-ing escape from his enemies. relieve the intensity attendant upon its many highly wrought-up scenes and situ

ions.
The first act takes place upon the Si boney trail, and here is seen the march of the Rough Riders toward Santiago. The fore whom Janice is arraigned, charged final act of the play shows the storming with conniving at Brereton's escape.

Brereton is there, also, disguised as a Hessian seldier, and risking his life to obtain a coveted paper. Again assisted by his abundance during the telling of its story, good angel, Janice, he gets the paper and destatches it to Washington, but is cap- of its scenes are located in Cuba there

This will be the first attraction offered by the new management, and it will be followed each week with the best of com-panies and plays, as the object will be to make the Academy the family theatre of the city. Matinees will be given Tuesday, Thursday, and Saturday.

Kernan's-"Dainty Duchess." Manager Kernan announces for nex

week's attraction Weber's "Dainty Duchess" Company, which is without doubt one of the leading burlesque organizations on the road, being a select company of burone opinion and one verdict—auditors feel themselves actually carried back to revolutionary days, the illusions are so perfect.

lesque stars and comedians, and many fatherist of the vaudeville stage. This gatherist is headed by Letta Meredith, called "the ideal queen of burlesque." The others who follow will be a sufficient Chase's New Grand—Vaudeville.

A bill of particularly brilliant features is announced for Chase's New Grand this week. Included among this array of value devillans who have reached the top notch in their chosen line of work are many who have already won recognition and a high place in the estimation of all Washington Puck."

This company also presents the burlesques, "Queen of Bohemia" and "Pickings From Puck."

> The Bijon-"Fnds and Follies." At the Blion this week Bissell's "Pads and Follies Burlesquers" will be the attraction. The opening burletta, "Tim Sullivan's Chowder," a one-act comedy, serves to introduce James F. Leonard, the wellknown Celtic comedian, who is ably assistled by Miss Clara Simonds and Miss Jessie
> Hall, who play the leading female roles.
> The vaudeville portion is made up of a novelty act, in "Bim, Bom, B"r"r," a late
> European importation; Shattuck and Bernard, in a funny sketch; Bennett and Rich,
> song illustrators in an original diss." song illustrators, in an original idea, "A

camp illustrators, in an original idea, "A Camp in the Philippines;" the Brannigans, a song and dance duo; Barry C. Thompson and Annie Carter, in an amusing travesty; Frank Fogarty, the popular young character comedian, and the closing burletta, "Fads and Follies," will be presented in a new form and finale, and serves to introduce the best bit of work they have in their large repertoire of playlets and is especially and the costumes, electric and scenic efficiency and the costumes, electric and scenic efficiency and the costumes, electric and scenic efficiency are spid to be served to introduce the entire company. There will be many new and taking musical understanding musical entire company. with a chorus of twenty an enjoyable time may be anticipated.

Ibsen Matince at the Lafavette. Hendrik Ibsen is without doubt one of the greatest of our modern authors. He is perhaps the only foreign dramatic author whose dramas have been translated into English without any adeptation or emendation. The majority of his dramas have been translated by William Archer.

the literary and social circles the city. Miss Blanche Bates personate the part of Hedda, Mr. Ormonde, of Eilert Loveorg, Mr. John T. Sullivan, Assessor Brack: Mr. John Daly Murphy, Tesman; Miss Alma Kruger will be the Mrs. Elysted, and Miss Katharine be the Mrs. Elysted, and Miss Kanan Field, that of Berta, the confidential ser-A very fine production of the piece is promised and the sale of seats will begin

tomorrow morning.

The Burton Holmes Lectures. Burton Holmes will lecture on Wednes

day afternoon of this week on "Moki | ayette Square stock company this week. Land; the Puchlos of the Snake Dancers," charming and dainty leading woman the two of them regular productions by the at the Columbia Theatre. This will be the popular comedian has had. Although she accord of his series in this city, and will undoubtedly prove very popular. Mr. Holmes has found so much of interest in this nation of American citizens that he has made several separate journeys there for the purpose of obtaining the material for this lecture. Last season the title "Moki Land" did not convey any definite impression to the average reader, but since that time the Mokis have commore prominently into notice, they and their snake dances becoming a popular theme with journalists and travelers. This lecture is more than ordinarily beau-tiful in point of illustration, the motion pictures especially.

Strauss Concert Tonight.

Eduard Strauss and his orchestra will give a concert at the Columbia Theatre this evening at 8:15 o'clock. Persons who heard the Strauss dance music played so delightfully at the concert last Thursday afternoon will want to attend tonight's entertainment, while others who were not so fortunate would do well to secure ments no early as possible, for there is every indication that the audience will be unusually large. The following programme will be ren-

dered: dered:
Overture to the opera "Oberon". C. M. von Webe:
Walts—"Greeting to America"....Eduard Strans
March—Functure
(Orchestrated by Eduard Strans)
Fragment from the Fantasie "The Na-

tions" Mestowsky
Pollus-"Wilding" Johann Strauss
Hungarian Hiagnody No. 12 Frank List
Waltz-"Wiener Hut" Johann Strauss
Ferference in Research Characteristic March—"Caucasian"

Johann

NEXT WEEK'S ATTRACTIONS.

The National-"Way Down East?" "Way Down East," which will be pro duced at the New National Theatre next week, is a decided change from the fetid problem plays, French farces, and impossible melodramas with which the country has been flooded for the past few years. The story is one of homely coun-try life in New England, and it has all the directness and simplicity in the telling necessary to make a great and endur

ing play. ere are some types of character in i Lottic Blair Parker, and the elaborator presenting for the first time in this (ity have succeeded in painting them true to life. Besides this the play has real humanity in it, moments of intense dramatics of the play has real humanity in it, moments of intense dramatic intensity and a heart interest from organization of fighters which achieved so wanting. In fact, the very nature of the much fame under the leadership of our characters depicted ensure much of newly-elected Vice President. It is a humor throughout the entire story. "Way much fame under the leadership of our characters depicted ensure much of new house he will build for Baltimore, his newly-elected Vice President. It is a humor throughout the entire story. "Way native town, and which when completed story well woven with love interest, and Down East" is the most realistic rural will be one of the handsomest theatres de-

drama in the way of staging, which has yet been put upon the stage, and some of the effects produced cannot be surpassed. The farm scene in the first act, the dinner scene, the snow storm, and the ma-ple sugar camp are all triumphs of staging and realism

The, Columbia-"Le Voyage en Suisse."

Lovers of good, clean fun, interspersed with a liberal proportion of comedy, musc, dancing and a lot of pretty young wo men, and with an equipment of special scenery, costumes and tricks and mechanical devices, should not miss Hanlon Brothers' big pantomime spectacle "Le Voyage en Suisse," or as it is called in English, "A Trip to Switzerland," which will appear at the Columbia Theatre next week. The company which has been se-lected for the organization includes some of the best known pantomimists and scro-bats in the world. The two principal clowns are Charles Guyer and William Schrode, who are said to be unexcelled in the art of pantomime. Others in the cast are: Allene Crater, Nellie Daley, Robert Broderick, Edwin H. Carrol, Fred Strong, Thomas Evans, Madeline Shirley, Ben Hoffman, and fifty others.

The New Grand-The Lafayette Show The Great Lafayette Show, one of the strongest collections of vaudeville performers ever organized, will be seen at Chase's theatre the week beginning December 3. The feature act is the world's greatest conjurer and mystifyer, the Great Lafayette, by some accounted to be su-perior to Ching Ling Foo, the wonderful hinaman. Included in the company which Lafayette heads are the following vaude-ville players: Williams and Tucker, in a novel sketch termed "New York Tenement Life;" James J. Morton, the comedian, in a unique monologue; a foreign sensational comedy act by Kelly and Ashby entitled "The Bounding Billiard Table;" Smith, Doty, and Coe, in a novel musical act, Herbert Cawthorne and Susie Forrester, in "A Damage Suit;" Alice Pierce, in imitations of actors great and small, and Maude Meredith, who has quite a reputation as a singer.

THE PASSING SHOW.

In the death of Charles Hoyt the native stage has lost one of its very few geniuses. He was a writer who satirized the types of his own country and did it successfully, too. No matter how wild a caricature the character which Hoyt drew might be, there was always some kernel of truth and naturalness in the role which hit home every time. Hoyt, during his career as a playwright, turned out about twenty plays, the best of which were undoubtedly "A Texas Steer," which afforded a local actor, Tim Murphy, the best chance of his career, while "A Midnight Bell" contained more tenderness and sentiment than any of his other works, and in which Maude Adams scored her first success.

Washingtonians who were at the Lafayette Square Theatre on the Monday night of two seasons ago, when Hoyt's last piece, "A Dog in the Manger," was pro-duced, and witnessed the abject failure of the comedy, which was not a comedy at all, but a tragedy, quickly realized that the days of the man who wrote "A Parlor Match." "A Temperance Town," "A Milk White Flag," and many other pieces of Waite Flag," and many other pieces of similar character were over, so far as the composing of plays was concerned. The Monday night in question marked the beginning of the end for the brilliant Hoyt. The hurried trip South, accompanied by friends and a doctor, and the taking off of the play, were but unimportant incidents. The pfficing of the playwright under restraint at his old home in New Hampshire and the denunciation of his former business partner. Frank McKee, for having it done, are matters of recent theatrical history. In the hysterical out-cry that followed his action, Mr. McKee occupied a very trying situation with a secupled a very trying situation with a dignity and restraint which very few mer would have shown under the cl stances. Even the statement made at a consultation of doctors that Hoyt was hopelessly insane did not silence the outburst of some of the playwright's hys terical friends.

Among the effects of the late Mr. Hoyt are the scenarioand partially finished man-uscript of a new piece upon which the author had spent considerable time and which his friends confidently believed he would some time finish. It is called "A Bunch of Blue Ribbon," and may be turned over to John J. McNally or some other well known writer for completion.

Washingtonians are indeed fortunate to having an opportunity of hearing Francis Wilson's new opera, "The Monks of Mala-bar," before Madge Lessing leaves the company to go to England, where she will have the principal part in one of the numerous Christman pantemimes. Much as it is against her wishes, Miss Lessing is compelled to sever her relations with the Wilson organization, on account of a contract with a London manager signed a menths prior to her engagement with Mr

Since Marie Jansen was in her heydey Miss Lessing is by all odds the mos is English by birth, Miss Lessing's professional career has principally been con-cerned with the stage of this country dating from the early days when she waone of the moths that hovered around the bright lights in the famous cork room of the Twenty-third Street Music Hall of Koster & Bial. And she is, too, the only member of that company who has made her way to a position of prominence in the theatrical world. While many of he former companions at the Kester & Bial place are today known throughout the ountry as "queens of burlesque," Miss Lessing occupies the unique position of dispensable to Mr. Wilson At least, Mr. Wilson himself has about come to this conclusion, for he has had a great deal of worry and trouble in finding a saitable successor, and, although he has finally settled upon Marie Celeste as the person most available, he is conscious of the fact that the present San Toy is by no means the equal of the little woman who will leave his company immediately engagement at the Columbia Theatre this week.

What is the matter with the young women of the native stage? They no sooner get a good part and make a success than they proceed to imagine themselves worthy of being stars. The latest announced aspirant for stellar honors is Eleanor Robson, who will be remembered by local theatregoers as the very charm-ing Bonita of "Arizona," when the Thomas play was viewed at the Lafarette last nearon. Now, Miss Robson is out with the statement that she is too good to be mything but a star and has secured a framatization of Robert Grant's book, "Unleavened Broad," in which she will

on make her appearance at the head her own company. In "Arizona" Miss Robson is seen to plendid advantage in a role that she has invested with much tenderness and a girl-ish dignity, and it is a pity to see such a

Proprietor G. A. Wegefarth, of the Biu, has been in the city for the past week looking over his local theatre and renew ing many former acquaintances. Mr former acquaintances. Mr. Wegefarth is cuite enthusiastic over the

cupy the site of the old Front Street The atre and will cost in the vicinity of \$50.000. Work will be commenced at once, as the plans have been approved by the building inspector. It is Mr. Wegefarth's idea to have the new theatre completed by the play attractions as some and the readiness to play attractions as some and the cast will be found a new company.

The Belle of Bohemia," which is a short tour prior to being transferred to the Shaftsbury Theatre, London, where it will succeed "The Casino Girl" early in January.

In the cast will be found a new company the lat of next May and be in readiness to play attractions as some lates of the state of the youngest I have now is only two years and five months old. You can imagine what I go through to make that little moke amuse an audience. Still, they are quick to learn, and they love approach to the state of the st

play attractions as soon as desirable.

Mr. Wegefarth's Washington and Buffalo theatres are not included in the new burlesque syndicate that has been very recently formed, but he evidently does not think he will experience much difficulty in booking all the attractions he may require, as according to his statement there are over seventy burlesque companies on the road this season, and this number will undoubtedly be considerably augmented by another year and as one house can book only thirty-five weeks it is easy to figure out that there should be no trouble in securing good shows.

Manager Charles Frohman, who will exploit Edna May for the first time on any stage at the National Theatre December 19 in a new piece by Hugh Morton and Gustave Kerker, the authors of "The Belle of New York," will surround her with a company of extraordinary merit. The new piece is called "The Girl From Up-There, and it is said that it has been written for the especial use of Miss May.

The management, however, is not satis-

fied to take chances with the former star of "The Belle of New York," but will provide a lot of exceedingly clever musical lieved that even if Miss May does not come up to expectations, her associates will give an unusually good performance. It looks at this writing as a sure thing that "The Girl From Un-Thera" will be said of the box office.

Prominent in the company will be Virginia Earle, without question one of the very best prima donna soubrettes this country boasts of; Harry Connor, long identified with the Hoyt plays and recently seen here as the star of "A Stranger in New York;" Harry Davenport, who for some years has been an important member of the Casino productions: Farren Soutar, who has just come from England, where he is accounted an excellent come. where he is accounted an excellent comedian; Montgomery and Stone, seen locally during the early part of the Hashim regime at the Academy of Music, and who are the best song and dance comedians Washington has seen in many a day; Charles T. Aldrich, also seen at the Hashim house, where he made a great hit with his tramp fungler specialty; Edna Aug, another Hashim vaudeville entertainer, and Harry Kelly, recently seen at the National as a leading member of the "Mam'selle 'Awkins' company. In addition to these well-known artists, Miss May will have the valuable assistance of Nat. M. Wills, Alf. Whelan, Grace Belment, Nella Webb, Lillian Green, Ethel and not only come himself, but bring his

man and her brilliant success will be seen outside of New York this senson. On Mon-day night Sydney Booth, a son of Agnes Booth, joined the cast, playing the part of Jack Hart, the actor-manager of the King's Theatre, and proved a valuable acquisition to the company.

By January I there will be three com-

panies playing "Mistress Nell." Miss Crossman will, of course, remain in New York City. A special company has been organized to play through New York State, Pennsylvania, and Ohio, and a third company, with a well-known star at its head, will tour the country west of Chicago. It is acknowledged that not in twenty years has there been a success in New York to equal that of "Mistress Nell."

There was an interesting meeting beween two sisters who are widely known in vaudeville circles last week at Chase's New Grand. Both have been playing the

Is it really you?"

Kissing and embracing each other they liben. "He danced in pure delight. There would be a moment's cessation of the affectionate greetings and the sisters would hold each other at arm's length, gaze into the other's face, and hug and waltz again. It was a pretty sight, and the other members of the profession on the stage at the time looked on with keen interest. and smiling satisfaction at such a loyal display of sisterly devotion.

seen eminently successful in farce comedy work.

Jo is colored," said Miss Lytton in speaking of her sister. "She has a brown make-up paint which is a wonder for naturalness, and she wouldn't take worlds for the secret. It adds to the effectiveness of her act. Our father was an Irishnan, our mother was French. Beat that embination if you can.

And now the queens of burlesque and And now the queens of burlesque and Whereas in playing one part for an entire the young women of much avoirdupois season, the interest is apt to flag after a and uncertain age who carry spears in while, the newness to wear off, and what the ever merry-merry chorus are in the was a novelty before becomes a comformed at Cincinnati the other day, and other eyes do not exist for the actor, which promises to exert considerable influence—for good, let it be hoped—in the always the case. This is my first season

this newest combination of business in-terests are Kernan's Washington and Balimore houses, the Century, St. Louis; the Buckingham, Louisville; the Standard, fully by their liberal patronage and hearty Kansas City; Hurtig & Scamon's, Chicago; appreciation of our work so far and we the People's, Cincinnati, and Harry Williams' Academy of Music, of Pittsburg. Manager James L. Kernan, of Baltimore. Miss Kruger is an interesting talker, and George Rife, of this city, are members of the board of directors. James J. tie over her work and environmenta here. Butler, of St. Louis, is the president.

the main purpose of the banding together of the managers was to provide better at-tractions for their theatres, for if a com-pany is found to be below the standard indeed, she is quite white. This stateet by the trust, that is if any of the ment is authorized and seems warranted serio comic vocalists sing "The Blue and in view of the contradiction of opinion the Grey," or "The Prison Bird's Lament" among Chase's patrons upon this point the Grey," or "The Prison Bird's Lament" among Chase's patrons upon this point, after this season, or if the "queen of tur-lesque" does not tip the beam at two tainly the most realistic, and therefore nundred and eighty pounds, or if the slap-nick or the seltzer bottle is not introfuced as a means for obtaining laughs.

are merely a burlesque on burlesque. The headquarters of the burlesque trust will serve the most applause, my pickanianies be at Cincinnati, that famed centre of art and genuine culture.

as a compliment. Whom do I tirink deserve the most applause, my pickanianies or mysel? Whiy, I do, of course. It's my and genuine culture.

Another big Casine success is sched-uled for the Columbia the week of De-cember 10, when George W. Lederer will I get a new lot of them, and many, many present the latest-success from his thea- weary hours are spent coaching the

January.

In the cast will be found a newcomer who has sung and danced herself into the affections of New Yorkers. She is Miss Marie Dainton, whom Mr. Lederer brought over from London especially for this production. Sam Bernard, Dick Pernard, D. L. Donn, and a host of old Casino favorites will be in the cast.

Early last Monday morning the Academy of Music was in the hands of a large force of carpenters and decorators, and it is doubtful if persons who visited the Ninth Street theatre earlier in the season will recognize the house tomorrow night, when it will be opened under the management of E. D. Star, who, in addition to the Washington amusement place, controls thirty-eight other theatres, located in the larger cities of the country, principally in the Middle West. Mr. Stair's first move after securing the

Academy lease was to have the theatre thoroughly cleaned, and he now promises that he will spare no effort to make it one of the most popular of Washington's amuse-ment resorts. He has secured many really excellent attractions, and at the prices that will prevail—56 cents will buy the best sent in the orchestra at night-there is little doubt regarding the future of the Acad-

Mr. R. P. Jannette, of Chicago, will be

that "The Girl From Up-There" will be a big success, and it will take the very worst sort of bad work on the part of Misa May to make the performance anything like a failure.

Prominent in the company will be Virginia Earle, without eventual many the many the many and Misa National Many to make the performance anything like a failure.

politan English Grand Opera Company, has something to say shout "Grand Opera as a Business," in the current issue of the "Criterion," and says it with characteristic digime at the Academy of Music, and who rectness. Energy and system, he declares, sum up the methods employed in the manufacture of his musical product. The confi-

May will have the valuable assistance of Nat. M. Wills, Alf. Whelan, Grace Belmont, Nella Webb, Lillian Green, Ethet Mcore, Jane May, and some seventy others. "The Girl From Up-There" will in many ways be the largest and most pretentious musical comedy that has ever occupied a local stage.

Maurice Campbell, manager of Henrietta Crossman, writes to The Times that the fiftieth performance of Miss Crossman, in "Mistress Nell," was given at the Savoy Theatrc, In New York City, last Wednesday night, and the indications are that the 200th performance will be celebrated at the Savoy before the play takes to the road—in fact, it is doubtful if Miss Crossman, and and her brilliant success will be seen next season's work we shall endeavor t make an improvement in the translations.

FRIENDS OF LAST WEEK.

The recent production of "The Great Ruby" was such a noteworthy one all iround that it would be next to impossible o cite the many instances which tended toward this result. The small parts were exceedingly scarce and will always be in mandled so cleverly, so intelligently that Ruby" was such a noteworthy one aff around that it would be next to impossible to cite the many instances which tended toward this result. The small parts were handled so cleverly, so intelligently, that they deserve to be rescued from the minor widely-read stories often attracts to the class in justice to those who took care of them. The Louisa Jupp of Miss Alma Kruger was particularly conspicuous, and the impressionable, novel-reading girl was converted into a very interesting character, which, in less capable hands, would have been allowed to fade into the background and remain there. Miss Kruger was buried vaudeville circuits for the past five years, and remain there. Miss Kruger was buried but neither had seen the other during all deep in Ibsen's "Hedda Gabler" the other of that time. As bad luck and inconsid-erate bookings would have it, they had down on her and piloted her back to this been separated most effectually. Last mundane sphere. She finds herself in the enviable position of the youngest leading woman in the pro-fession and in support of William Gillette, in undane sphere.

sion Miss Kruger?"
"I have been on the stage—let me count—is it four or five years? I hope it's four. Yes, it is. My career began with Louis James and then I spent a short while with the Lyceum Theatre Stock Company. When Mrs. Carter re-tired from "The Heart of Maryland" I followed her in the role of Maryland Calparticipants in the scene were vert, playing the part for two scanous Josephine Gassman, who, with her parky and here I am! Before joining Mr. Ber-little pickaninnies has made such a hit ger's company I had never done ingenue everywhere, and Emily Lytton, who has work except classic ingenue, if it might be so termed, while with Mr. James. So y work. the parts now assigned to me are cut of Lots of people who don't know think my line in that they are unlike those which I have been accustomed to rlay. That is, however, one of the great udvan-tages of stock work. It opens up oppor-tunities to a player which one would never meet under other circumstances. In playing a new part every week, one is constantly on the lookout for new points. It keeps you continually on the qui vive and always seeking for novel ideas, realm of burlesque.

The theatres that are represented in James we had a repertoire of about ten this newest combination of business in-plays, but that wasn't like putting on a new play every week. The people of Washingon have enequraged us wonder-

Miss Kruger is an interesting talker, vivacious in manner, and quite enthusiasand will undoubtedly establish herself as According to the statement of the men a strong favorite with the patrons of the . . .

artistic, seen here in many theatrical moons.

"It's grease paint," said she to a Times

ish dignity, and it is a pity to see ish dignity, and it is a pity to see ish dignity, and it is a pity to see ish dignity, and it is a pity to see ish dignity, and it is a pity to see ish dignity, and it is a pity to see ish dignity, and it is a pity to see ish dignity and it is a pity to see ish dignity, and it is a pity to see ish dignity, and it is a pity to see ish dignity, and it is a pity to see ish dignity, and it is a pity to see ish dignity, and it is a pity to see ish dignity, and it is a pity to see ish dignity, and it is a pity to see ish dignity, and it is a pity to see ish dignity, and it is a pity to see ish dignity, and it is a pity to see ish dignity, and it is a pity to the second it is a pity to be a pit credit? The darkies wouldn't be amusing

production.
"What! More about the color? Well, I'm
the sister of Emily Lytton. Isn't that proof
enough? Yes, and our father was Irish
and mother French. A strong white combination, eh? But I'm tiring of 'coon' work.

and mother French. A strong white combination, eh? But I'm tiring of 'coon' work.
I can do something else—why not, when
you know I was leading soubrette in comic
opera for four years at the Tivoli Opera
House, San Francisco.
"Next summer I'm going abroad; I've
never been there. My engagement will be
first at the Palace Music Hall, London, and
then I'll go on the Contineat. I had to
give up opera singing because I lost my
voice going from San Francisco to Los
Angeles one night. It ought to be called
t'Lost Angeles' so far as I'm concerned.
That's why I took to—not drink, but to
shouting 'coon' songs. Have you heard my
mew ones, 'Toble, I Kinder Likes Yer,' and
"The Conjurer Man?" Both are hits, and
they are ever so good. Wait awhile and
you'll hear everybody whistling and singing them. As soon as that happens I'll
have to get new ones. Oh, this business
is a constant change. And I've got plenty
of imitators, It keeps me jumping to prevent them from making my act stale and
ridiculous."

At this moment the Grand orchestra com-

At this moment the Grand orchestra commenced playing the introduction to one of Miss Gassman's songs, and an instant later, after a cordial "Good-bye," the entertain-ing young woman was telling her audience about her love for a "cul-lud man."

"The successful novelist is the playwright of the day." This is the dictum of Charles Frohman, who ought to know what he is talking about, and which tersely calls attention to the most interesting theatrical feature of the day. Certainly, the dramatization of popular novels has become more and more a mark of each successive dramatic season. The of each successive dramatic season. Inc question arises. How will this tendency to dramatized books effect the stage? Is it a mere fad? If not, what effect will it have on original playwriting? Will it stunt original effort, or will the writers of original plays continue in spite of it? Moreover, what is the attitude of the actor regarding the matter?

None of these questions seem to worry William Gillette, who represents not only the actor, but also the writer, and, too, in the double capacity of adapter or dramatizer and writer of original plays. Mr. Gillette is a forceful man, and while apparently possessing a disinclination to discuss matters for publication, he said to a Times interviewer:

"I don't talk. I divide people into those who can talk and those who can't. I am

one of the latter class.

"Why not say," interrupted the questioner, "that you divide people into those who can talk, those who can't, and those who won't, and add that you belong to the last named division? Surely the writer of 'Held by the Enemy,' Pleasure She of 'Held by the Enemy,' 'Because She Loved Him So,' 'Secret Service,' and 'Sherlock Holmes,' not to mention your numerous other plays, can talk if he but cares to.

"Let me see, let me see; what is it you want me to discuss? Oh, yes, the drematization of books. Perhaps that is as good as anything, although it is doubt-ful if there is any subject really worth discussing. However, my opinion is that good plays seidom result from the dram-atization of books—possibly never, though I have an impression that an exception or two has occurred. But though plays from such sources may not be dramatically admirable, they are quite often in-teresting and entertaining, either on their own account or because they gratify the natural curiosity to see the characters in a popular work of fiction presented visibly. In either case, it is a good thing,

theatre people who would not otherwise attend, and a certain percentage of them, finding it is not as sinful a place as they have been led to suppose, will go again, and become regular theatre putrons."

Miss Maude Fealy is probably one of the most widely discussed women of the stage today, in that at the age of seventeen she finds herself in the enviable position week, however, the long-hoped-for time arrived, and both were included in Mr.
Chase's bill. They met on the stage of the Grand Monday afternoon.
"Hello, Jo, old girl, bless your big heart, how are you?"
"Oh, Em, but it's good to see you again.
"Is it really you?"

They met on the stage of the can readily understand why people want to produce his works. I haven't quite decide! whether he is a dramatic possibility or not. Of course every author appeals to a certain clientele, and I believe it is so with the character stand out prominently and invariably calling forth favorable criticism for her excellent work. In appear. "How long have you been in the profesion, Miss Kruger?"

cism for her excellent work. In appearance Miss Fealy is a refreshing specimen of genuine American girthood and does not look a day over her seventeen vears She has a sweet expression, a graceful carriage, and a most attractive manner, totally free from affectation. The many flattering notices which have been heaped upon her have in no way cost her the loss of her head, and she takes her success in the truly American, philosophical way. During her engagement at the National Theatre the past week Miss Fealy received

Times representative in her charmingly natural manner and chatted quite freely, "My real home is in Memphis, Tenn.; so I am a Southern girl, and look upon that as a recommendation to the world at large. I made my professional debut when I was two years old, but, strange to say, I was not immediately overwhelmed with offers. I continued to play children's parts until I was eleven, when I spent a season with Margaret Mather in a Shakespearean reper-toire, and then for three years attended school in Denver, playing in stock companies during the summer. Mr. Walter Clark Bellows, whom you have here as stage di-rector of the Lafayette Theatre, was at that time conducting a stock company in Denver, and it was he who gave me the ever merry-merry chorus are in the grasp of a trust. For, let it be understood, the very latest thing in the trust line is the burlesque syndicate which was formed at Cincinnati the other day, and which promises to exert considerable influence—for good, let it be hoped—in the grass of the case. This is my first season to the every day thing, to the extent that only all it was no who gave me my first real trial in allowing me to play Suzanne.

Miss Mande Adams' part in 'The Macked Ball. I shall always fed deeply grateful to the Ball. I shall always fed deeply grateful to the Ball. I shall always fed deeply grateful to the Ball. I shall always fed deeply grateful to the considerable in the same who gave me my first real trial in allowing me to play Suzanne.

Miss Mande Adams' part in 'The Macked Ball.' I shall always fed deeply grateful to the considerable in the part and opportunities which are clear to other eyes do not exist for the actor. This is, or course, a possibility and not provide the part and opportunities which are clear to other eyes do not exist for the actor. This is, or course, a possibility and not provide the part and opportunities which are clear to other eyes do not exist for the actor. This is, or course, a possibility and not provide the part and opportunities which are clear to other eyes do not exist for the actor. The Ball always fed deeply grateful to the part and opportunities which are clear to other eyes do not exist for the actor. The Ball always fed deeply grateful to the part and opportunities which are clear to other eyes do not exist for the actor. him here. Two years ago I played Juliet to the Romeo of Miss Blanche Walsh at a benefit, and through my work in that Au-gustin Daly offered me a five years' con-tract, which I was only prevented from accepting by Mr. Daly's death. Youth is sometime: a drawback, as I afterward learned. Managers would admit that I was capable, but would insist that I should grow a little. Provoking, wasn't it? a little. Frovening, and to en-ney however, had fuith enough in me to en-trust me with the part of Eunies in 'Quo Vadis,' and I played all last season with his very successful production. I have so often wished that I were twenty-five for it is very annoying to have a manager look at you as much as to say, 'Go back to the nursery.' So when I went to rehearse for Mr. Cillians in Mr. Gillette in several classic roles before being engaged by him, I gathered together all my nerve forces, determined to be suc-cessful, as was the result, I am happy to say. When it was over, I said to mother, say. When it was over, a well, it wasn't inspiration, but despera-

"I am of course, gratified at my success, and delighted with my part in 'Sherlock Holmes' and to be associated with Mr Gillette, which is a great piece of good ortune. I am very ambitious, and could not have raked for better gratification than in the position which I am fortu-nate enough to hold this season. I hope that some time I may have the opportunity of playing in summer slock work here, for I dearly love Washington and enjoy playing to its people. They seem to un larstand so readily and there is nothing more gratifying to a player than an in-

telligent audience." Miss Fealy has a flattering offer to originate the leading role in a new play now being written by Stanilaus Stango, the adapter of "Quo Vadis," but her engagement with Mr. Gillette will not permit her to accept. Miss Fealy's mother, Margaret Fealy, a charming and wellknown actress, accompanies her daughter, sacrificing her own career for the pur-